

For the Teacher

This Second Book is developed from the foundation laid in "Music Lessons for Boys and Girls, First Book," and is designed to meet the growing capacities of pupils approximately nine to twelve years of age. The general plan of the two books is similar, while at the same time the pupil is introduced to new and gradually progressing principles and material. Certain devices no longer needed, such as the keyboard diagrams, have been discontinued. Some of the topics introduced briefly in the First Book, such as scale building, are now treated more fully in recognition of the natural growth of the pupil. This book forms a direct pathway from the First to the Third Books of the Series. (A careful reading of "For the Teacher," page 48 of the First Book, is recommended.)

LEARNING THE PIECES

The principal procedure for learning the pieces in the Second Book will be through the study of their notation, that is, by means of music reading. Nevertheless, at this early stage of their development, too much should not be demanded of these young pupils. They must not be placed in a situation where their reading becomes mere note-to-note deciphering without rhythmic and musical values. The following observations, therefore, are pertinent:

1. *Playing for the Pupil.* In most instances the piece should first be played by the teacher so that the pupil may thereby gain a clear conception of its character, spirit, rhythm, and melodic and harmonic content. His reading and study will thereby gain in point and purpose.

2. *New Musical Elements.* New melodic and harmonic elements and new rhythms should be presented by imitation. These elements will be met later, and the pupil may then be expected to read them.

In addition to reading and memorizing the pieces, greater attention to detail in performance will be increasingly necessary as the pieces grow more difficult. Pupils should be taught to listen to their own playing and to criticize themselves. Thoughtful and musical repetition of the more difficult passages should be encouraged, and every opportunity should be welcomed to help the pupil improve his work habits.

MUSIC READING

The following points were suggested in the First Book: 1. Learning the letter-names of the lines and spaces and their keyboard locations; 2. Training the eye to observe the direction in which the notes progress (up or down) and whether they repeat or move by steps or skips; 3. Making instant and correct response to note values and rhythmic figures.

With this background the Second Book continues to emphasize music reading as an essential part of the pupil's training. The pieces themselves provide well-graded material for this work. In addition, special Writing Lessons and Reading Tests are given on the Work Pages.

RHYTHM AND COUNTING TIME

Previous rhythmic experience, including early steps leading to counting time, has prepared the pupil for the problems of the Second Book. Points requiring special attention are discussed in the pupil's text. Clapping note values, as in the First Book, will continue to be helpful. The important ability to count time should be a matter of gradual development; when unduly pushed it is apt to lead to mechanical playing and to muscular tension. The experienced teacher will readily recognize the care which has gone into the choice of pieces and their sequence, so that the various factors in time study may be presented most effectively to the pupil.

KEY SIGNATURES

As a part of the study of each piece, the teacher should discuss the key and its signature. Usage and occasional review will enable the pupil

to memorize these important topics. The keys are presented in no set order, thereby avoiding the tendency to consider certain keys as easy and others as difficult.

TECHNIQUE

A study of the pieces and text matter in this book will show that a carefully planned program of technique has been followed. By arranging the technical problems in progressive and logical sequence, unnecessary difficulties are avoided. Care has been taken to guard against the ill effects of too rapid advancement from one level of difficulty to the next. In some cases several pieces of different character illustrate the same principle so that the pupil may gain desirable skill and ease at the given level without monotonous repetitions. Exercises appear from time to time for special drill in connection with certain pieces. These will be accepted as desirable by the pupil because of their immediate application to the piece he is studying. The "Daily Dozen" material on the Work Pages will be serviceable where a certain amount of abstract drill is found desirable for muscular control. All exercises should be played musically and with good tone quality.

SCALES (Major, Minor, and Chromatic)

Major and Minor Scales are studied in tetrachord positions. This plan, introduced with the Major Scales, is particularly helpful in building the different forms of the Minor Scales. The Chromatic Scale is presented on page 25 as a Finger Crossing Study. The scales are further stressed by means of Writing Lessons on the Work Pages.

TEXT FOR THE PUPIL

The pupil's text, important as it was in the First Book, now assumes even greater significance. It provides information for the pupil and serves as a guide for home practice. In their eagerness to learn a piece, pupils are apt to neglect reading the text matter. The teacher, therefore, should first study it with the pupil, stressing, amplifying, and clarifying it as desirable.

TRANSPOSITION

Transposition in this book includes simple finger crossing (page 9), positions of the Tonic Chord (page 21), and the broken chord extending an octave (page 42).

THEORY, HARMONY, AND FORM

The elements of Theory, Harmony, and Form are outlined in connection with the study of the selections in this Second Book. Moreover, the study is not confined to staff notation, but is applied also to the keyboard, thus making it of immediate practical use.

WORK PAGES

"Work Pages" in the Second Book serve a purpose similar to the "Question Box" pages in the First Book, namely, they summarize and review instruction by means of questions, writing lessons, reading tests, etc. They also include additional technical exercises. The Comments and Rating by the Teacher are designed to stimulate the interest of both the pupils and their parents.

RECITAL PIECES

The statement on "Recital Pieces" as given on page 48 of the First Book applies equally to the Second Book, and should be read carefully by the teacher. Practically every composition in the Second Book may be used in recitals, though certain pieces are so designated because they are somewhat longer than the average selection and because they often include somewhat advanced material.